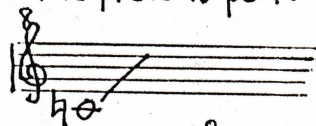


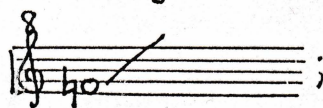
## TECHNICAL INFORMATION

Equipment Requirements . The piece is performed by one player, with the following instruments:

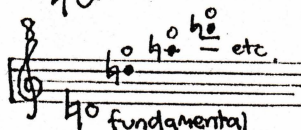
1 Soprano Recorder



; 1 Sopranino Recorder



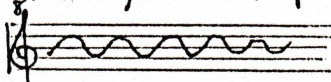

1 Tin Whistle in D



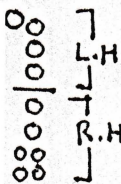
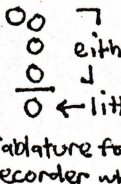
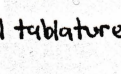
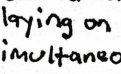
[It may be useful to tape certain fingerholes shut on a whistle in a different key, if a D instrument cannot be found.]

- Instrument changes are to be made as quickly as possible, and when instruments are played simultaneously the hands which play each instrument are indicated. The Tin Whistle in D appears only at the end of the work (where some notes upon the open D harmonic series are played). The whistle is to be held between the teeth (upper and lower incisors)!

Interpretation . Rhythm and tempo may be made flexible at the discretion of the player. Dynamic indications are to be observed, with further dynamic nuances being added as the player wishes. All other instructions are to be strictly adhered to.

Aleatoric Passages . Several passages involving improvisation and very free interpretations appear in the work. These make use of the following symbol  which indicates the extent of the passage. The duration of such an event is flexible, determined by the player. Notes without noteheads (  ) denote a free or approximate choice of pitch. All other necessary instructions appear with the particular passage.

Fingering Tablature .

 L.H.  
 either hand  
 R.H.  
 ← little finger  
 Tablature for each recorder when playing on two simultaneously.

O = open fingerhole .

◐ = shaded fingerhole (slight closure).

◑, ◒ = approximately half closed fingerhole (orientation corresponds to actual physical situation).

◓ = vented fingerhole (slight opening).

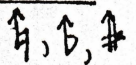
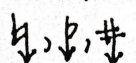
● = closed finger hole .

[ ] = optional procedure . ● - O etc. = trilling action .

All fingerings in the score were derived from Moeck "Rottenburgh" recorders, where possible, fingerings may be altered if necessary in order to achieve a result corresponding as closely as possible to the given notations.

Accidentals . Accidentals only apply to the notes which they precede. "Precautionary" accidentals are also utilized.

Microtones .

 =  $\frac{1}{4}$  tone sharp from the given accidental .  
 =  $\frac{1}{4}$  tone flat from the given accidental .

↑, ↓ = very slightly sharp and very slightly flat, respectively (less than  $\frac{1}{8}$  tone) from the given accidental. (This symbol is placed to the left of the accidental.)

In all cases, fingerings are provided with the given microtone.

## Pauses.

∩ = short pause.

⊖ = long pause. Precise duration of all pauses is left to the performer.

⊓ = very long pause.

## Gradual transformation.

--- → = a process of gradual transformation. The context indicates what is transformed.

## Grace notes.

✱, ✱✱ = a grace note, or a group of grace notes. All grace notes are to be played (very) fast, or as fast as possible, at the player's discretion.

Do not tongue

✱ ✱ ✱ ✱ = the insertion of the given grace notes (and/or others) in any order at any (irregular) interval over a duration determined by the player. They are NOT to be tongued, merely embellishing a long, sustained note previously given.

## Repeat a given figure.

// = repeat the previously given figure.

## Articulation.

•, • = tenuto and staccatissimo, respectively: (hold the note for its full duration or a little longer; extremely short). NO accent is implied. Accents are played only when given.

• = legato: (do not tongue - change fingering / breath pressure only to achieve the following note(s). Accents under the legato symbol are played with a diaphragm thrust / increased breath pressure.

(+) 'didl' = attack or full articulation phoneme.

∇ = "sputato" ("spitting" attack). The note is to be strongly attacked so as to cause overblowing or other transient noises during the attack ONLY.

• = double-tonguing. Use the phonemes 'dege' (etc.) or 'didl' according to preference.

✱ = tongue tremolo: very fast (as fast as possible) ungrouped double-tonguing. The phoneme 'didl' is preferable here.

≡ = fluttersong: the tip of the tongue is fluttered against the roof of the mouth ("rrrr" - "Alveolar" flutter). Alternatively, the flutter can be carried out with the back of the tongue (gargle - "Volar" flutter). Either or both may be utilized at the discretion of the player. changes in flutter intensity are achieved by raising or lowering the tongue; this may affect the speed of the flutter as well!



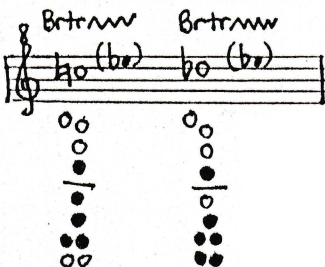
## Trills.

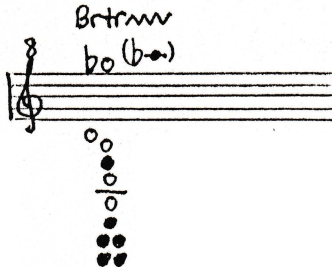
trmw

- (•) = trill: a rapid oscillation between the given pitch and the secondary pitch (in parentheses). The frequency of oscillation corresponds to the given triangular waveform. The primary (main) pitch is played first.


Btrmw

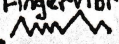
- (•) = Breath trill: a trill carried out WITHOUT FINGERMOVEMENT by rapid oscillations in breath pressure with appropriate throat control. The fingering is always given. Breath trills are always soft and may be slow-speaking with irregular oscillations initially before a stable oscillation is achieved. The player may extend the duration of breath trills as desired. The piece uses the following breath-trills:

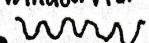
Soprano. 

Sopranino. 

## Vibrati.


-  = breath vibrato: oscillations in breath pressure.


-  = finger vibrato: slight oscillations in pitch and/or timbre carried out with the given fingering and trilling action.


-  = window vibrato: with the given (Left Hand) fingering, wave the right hand over the window of the recorder to cause a pitch oscillation below the given pitch; (the sound is similar to the vibrato of a musical saw or flexatone). Any pitch which is slightly sharp may be brought in tune with the right hand.

In all cases, the frequency and intensity of the oscillation corresponds to the frequency and amplitude of the given waveform.

## Portamenti, Glissandi and Pitch Bends.

-  = portamento: a continuous pitch slide achieved by sliding fingers on or off fingerholes as required. Fingerings are given only when necessary. The duration (and hence the speed) of the portamento corresponds to the initial duration.

-  = glissando: a rapid, indeterminate (chromatic) run between the given pitches.

-  = fingered pitch bend: Short, indeterminate portamenti, usually carried out towards the end of the note. The terminal note is not given - legato action throughout.

In all cases where the legato symbol is omitted, the second (final) pitch is tongued.

## Whistle tones.

□, ▣ = whistle tone: an extremely soft and delicate pitch produced WITHOUT THE TONGUE and minimal breath pressure. Normal fingerings are used unless otherwise directed. The timbre is similar to a flute "whistle tone" - very thin and whistly, and the pitch may be slightly sharp relative to the normal sound [disregard this]. If the particular recorder cannot produce the whistle tone or does so only with extreme difficulty, either choose another instrument or replace these sonorities with normal pitches generated by special fingerings suited to very soft playing. This is to be done only if absolutely necessary. Since whistle tones are slow-speaking and highly unstable, the given durations are subject to extreme flexibility.

## Combined Vocal and Instrumental Sound.

Pitches sung into the recorder are indicated on a separate staff, with appropriate dynamics and durations. It is important to achieve an acceptable balance between voice and instrument. It should be possible to fade or cut in/out the voice while sustaining a stable instrumental sound - the context clearly shows which possibility is required. Also, the voice may sound ("humming") before or after being combined with the instrument. Here, the beak of the recorder is inserted or removed from between the player's lips as required. In the final improvisatory section, "+ voice" denotes the addition of any vocal sound, at the player's discretion. In order to achieve the given vocal pitches, it is preferable that the piece be played by a male player with a bass or bass-baritone voice. If this is not possible or desirable, the octave of the vocal pitches may be changed accordingly.

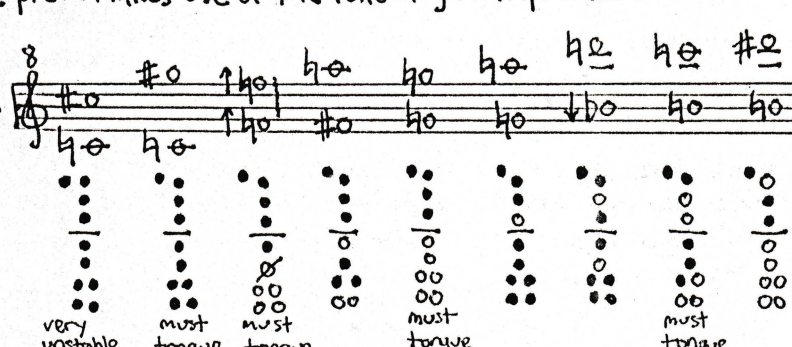

## Multiphonics.

• = multiphonic: with the given fingering and appropriate articulation and/or breath pressure, produce the given chord-like sonority in which the provided pitches are prominent.

• } = multiphonic with prominent beating effects (amplitude modulations).

• ~ = multiphonic with spectral glissando: increase/decrease the breath pressure in order to change the multiphonic timbre by altering the proportions of upper and lower pitches present in the sonority. Breath pressure alterations correspond to the provided contour (and given dynamic).

The piece makes use of the following multiphonics:

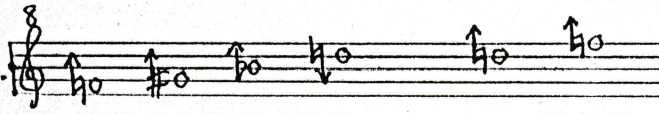
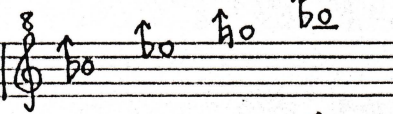
Soprano.  Soprano. 

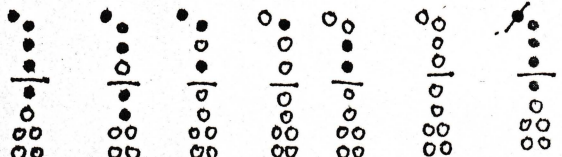
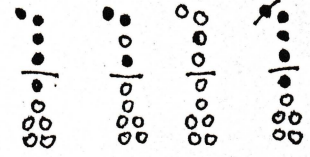
very unstable must tongue must tongue must tongue must tongue



# Quarter-tone fingerings.

The piece makes use of the following quarter-tones: suggested fingerings are given.

Soprano.  Soprano. 

Ian Shanahan,  
Sydney, AUSTRALIA.  
12/8/1988.

---

Duration 8 min, 10 sec. approx.

Duration 8 min, 10 sec. approx.

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**LENTO**

SOPRANINO *8va*  
L.H.  
mf

SOPRANO  
R.H.  
mf

BOTH:  
(little finger)

WIGGLE LITTLE FINGER

VOICE (Loco)

Support each recorder with the thumb.

SOPRANINO *8va*  
L.H.  
mf

SOPRANO  
R.H. (Fingerings as before)  
mf

(Loco) VOICE

WHISTLE TONES: EXTREMELY DELICATE. DO NOT TONGUE.

SOPRANO  
SENZA MISURA  
pppp

**SOPRANO**  
*8va*  
mf

NORMAL TONE PRODUCTION REPEAT AD LIB.

Rall. poco a poco (no PAUSE)

PICK UP SOPRANINO WITH R.H.

ACCEL. poco a poco; TRANSFORM THE FIGURE, USING THE ABOVE NOTES, DISTORTING THE RHYTHM. ALSO ADD GRACE NOTES. GIVE FEELING OF IMPROVISATION.

P PASS.

**SOPRANINO**  
*8va*  
R.H. FAST, SPORADIC  
FREE RHYTHM, SLOWING DOWN

Support soprano with R.H. thumb.

dim.

SIMILE

Support soprano with L.H. thumb.

pp

**SOPRANINO**  
*8va*  
L.H.  
f

**SOPRANO**  
L.H.  
f

**LENTO**

VOICE

AS BEFORE

SOPRANO *8va*  
f

Support soprano with R.H. thumb.

Support soprano with L.H. thumb.



SOPRANINO *gua.*

SOPRANO *gua.*

dim. - - - - -

SIMILE

dim.

LENTO

SOPRANINO *gua.*

(little finger) - - - - - pp

SOPRANO *gua.*

f

LENTO

Both: *gua.*

LENTO

(Loco) VOICE

f

> mp

SOPRANINO

> mp

SOPRANINO TEMPO I

*gua.*

mp

mf

f

SOPRANINO *gua.*

(NO TRANSFORMATION)

ACCEL - - - RALL -

A TEMPO

BR.

pp

f

SOPRANINO

L.H.

R.H.

SOPRANINO L.H. *gua.*

SOPRANO R.H. *gua.*

mf

BREATH VIBR.

FLUTTER.

BREATH VIBR.

FINGER VIBR.

ff

SUPPORT SOPRANO WITH R.H. THUMB

SOPRANO

SOPRANO VIVACE

*gua.*

f

LENTO (ECHO)

pp

SOPRANO VIVACE

*gua.*

3

3

3



**SOPRANO** *g.v.a.* **RALL.** **LENTO BR.** **VIVACE**

**SOPRANO** *g.v.a.* **LENTO** *Accel. alla VIVACE* **p cresc.**

**SOPRANO** *g.v.a.* **DO NOT TONGUE**

**SOPRANO** *VIVACE* **mf** **f** **LENTO** **p** **mp** **f**

**SOPRANO** *BR.* *VIVACE* **pp** **f**

**SOPRANO** *g.v.a.* **LENTO** **SOPRANINO PICK UP SOPRANINO** **p** **mf** **TRILLING (NO TRILL)**

**SOPRANINO** *g.v.a.* **RALL.** **VIVACE** **A PIACERE**

**SOPRANINO** *(♩ = 60-66)* **VIVACE** **3** **3** **3** **TEMPO I** **f** **Rall. & dim.**

**SOPRANINO** *g.v.a.* **3** **FINGER VIBR.** **BR. **pp** **f** **mf (SUBITO)****

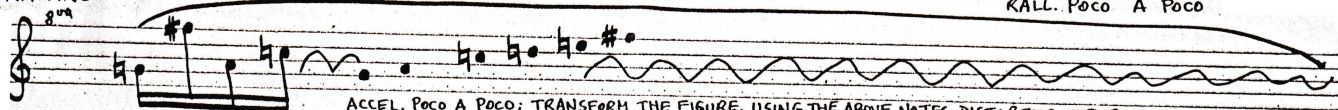
**SOPRANINO** *g.v.a.* **3** **3** **3** **—oo (lift finger progressively less)**



# SOPRANINO

REPEAT AD LIB.

RALL. Poco A Poco



ACCEL. Poco A Poco; TRANSFORM THE FIGURE, USING THE ABOVE NOTES, DISTORTING THE RHYTHM. ALSO ADD GRACE NOTES. GIVE FEELING OF IMPROVISATION.

## SOPRANINO LENTO

LENTO

SOPRANO



## SOPRANO

BREATH VIBR.



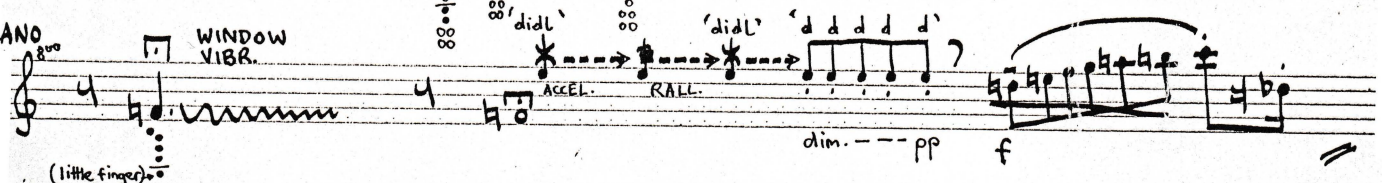
## SOPRANO

WINDOW VIBR.

ACCEL.

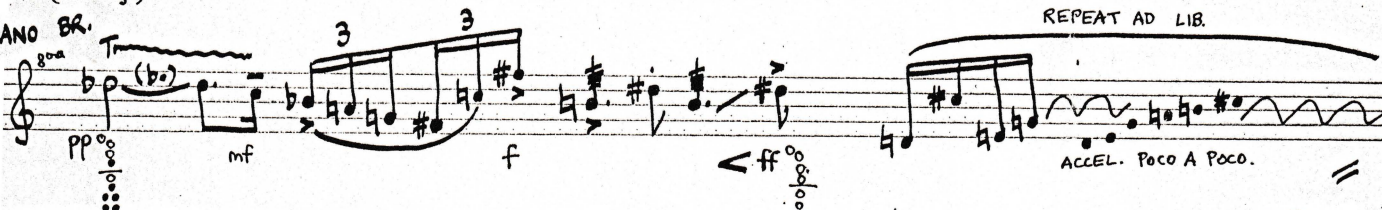
RALL.

dim. --- pp f



## SOPRANO BR.

REPEAT AD LIB.



## SOPRANO

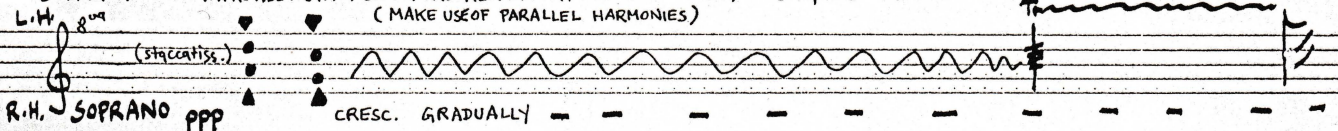
RALL. Poco A Poco.

LENTO



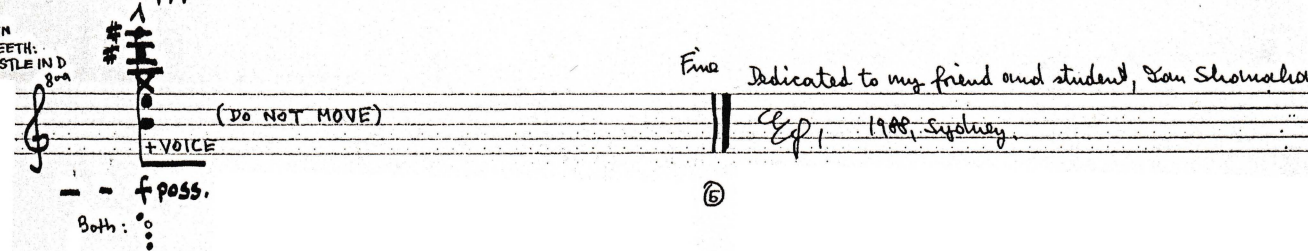
## SOPRANINO

IMPROVISE: START SOFTLY AND HESITANTLY, THEN BUILD UP WITH INCISIVE, REPETITIVE FIGURES. (MAKE USE OF PARALLEL HARMONIES)



## R.H. SOPRANO

CRESC. GRADUALLY



Fine

Dedicated to my friend and student, Sam Shomachen.

Ep. 1908, Sydney.